# BURLESQUES

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H. M. BATEMAN.

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# BURLESQUES

MR. GEORGE GRAVES IN "PRINCESS CAPRICE"

# BURLESQUES

BY

## H. M. BATEMAN

WITH AN INTRODUCTORY NOTE BY A. E. JOHNSON

LONDON
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# INTRODUCTORY NOTE

MR. H. M. BATEMAN possesses in remarkable degree that rare gift, a real power of comic draughtsmanship. He is capable not only of comic vision, but of comic expression. His "line" is an instinctive expression of the comic: it reveals an innate feeling for the essentially humorous. To put it briefly, if somewhat vaguely, he "draws funnily." He is the terse and witty pictorial *raconteur*—a shrewd observer who can sum up a character, or conjure up a scene, with a few strokes of such penetrating insight that they carry instant conviction.

Humour of the kind which the drawings in this volume embody is so spontaneous, and the expression of it so direct and incisive, that there is perhaps a tendency to overlook the intensity of the effort which produces the seemingly effortless result. Mr. Bateman's method is sometimes described as caricature, but that is to miss its true significance, though the term may seem, upon the surface, appropriate enough. Caricature is the art of inducing humour, by dint of satirical exaggeration, in a subject not necessarily humorous of itself. Mr. Bateman's more difficult function is to reveal humour, not to impose it.

There is no trace of the self-conscious humorist in these drawings. Facetiousness is a quality conspicuously and gratefully absent. The artist's only concern is to pluck the very heart out of his subject, and that his mind has a trend towards the humorous aspect of life is merely

accidental. For it is the humour of life, not merely of men, that attracts him, and even when he deals with seemingly quite trivial subjects, there is nothing petty or trite about his comic treatment of them.

He generalises. His observations are of types, not of individuals, of situations rather than of scenes. He draws for us people whom we all know but none of us have actually seen, for when he portrays a type his sketch embodies all the salient characteristics that go to make that type. If he draws a plumber, for example, he shows us the Compleat Plumber—more like a plumber than any plumber ever was. And as with character, so with action—whatever Mr. Bateman elects to make his puppets do, they do it with an intensity and vigour beyond all practical possibility, but not (and this is the artist's secret) beyond the bounds of imagination and belief. When a man is seen running in a Bateman drawing he does not merely run—he *runs;* if he slumbers, one can veritably hear him snore! The intensity of the artist's imaginative effort visualises for us that which cannot humanly be, but would be if it could.

Pictorial exponents of the comic art are few, for of so-called "humorous drawings" not many are inspired by the true comic spirit. It is a fortunate opportunity, therefore, which the present volume provides of preserving in collected form so much that bears the evident stamp of the real thing.

A. E. J.

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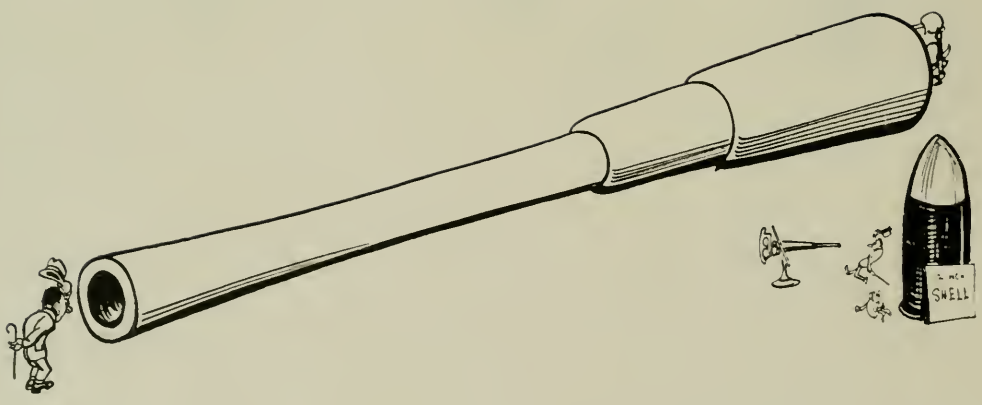
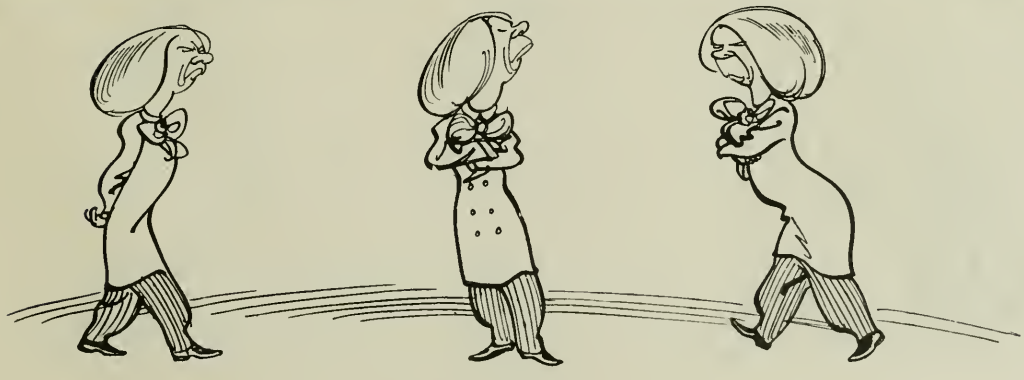
*The drawings contained in this book originally appeared, with some exceptions, in "The Sketch," "London Opinion," "The Graphic," "The Bystander," "Printer's Pie" and "Illustrated Sporting and Dramatic News." The author is indebted to the proprietors of these journals for permission to issue them in this volume.*

THEY CALL IT "FAME'


SWELL

MAESTROS

I. The Impressive: Rachmaninoff's "Prelude"



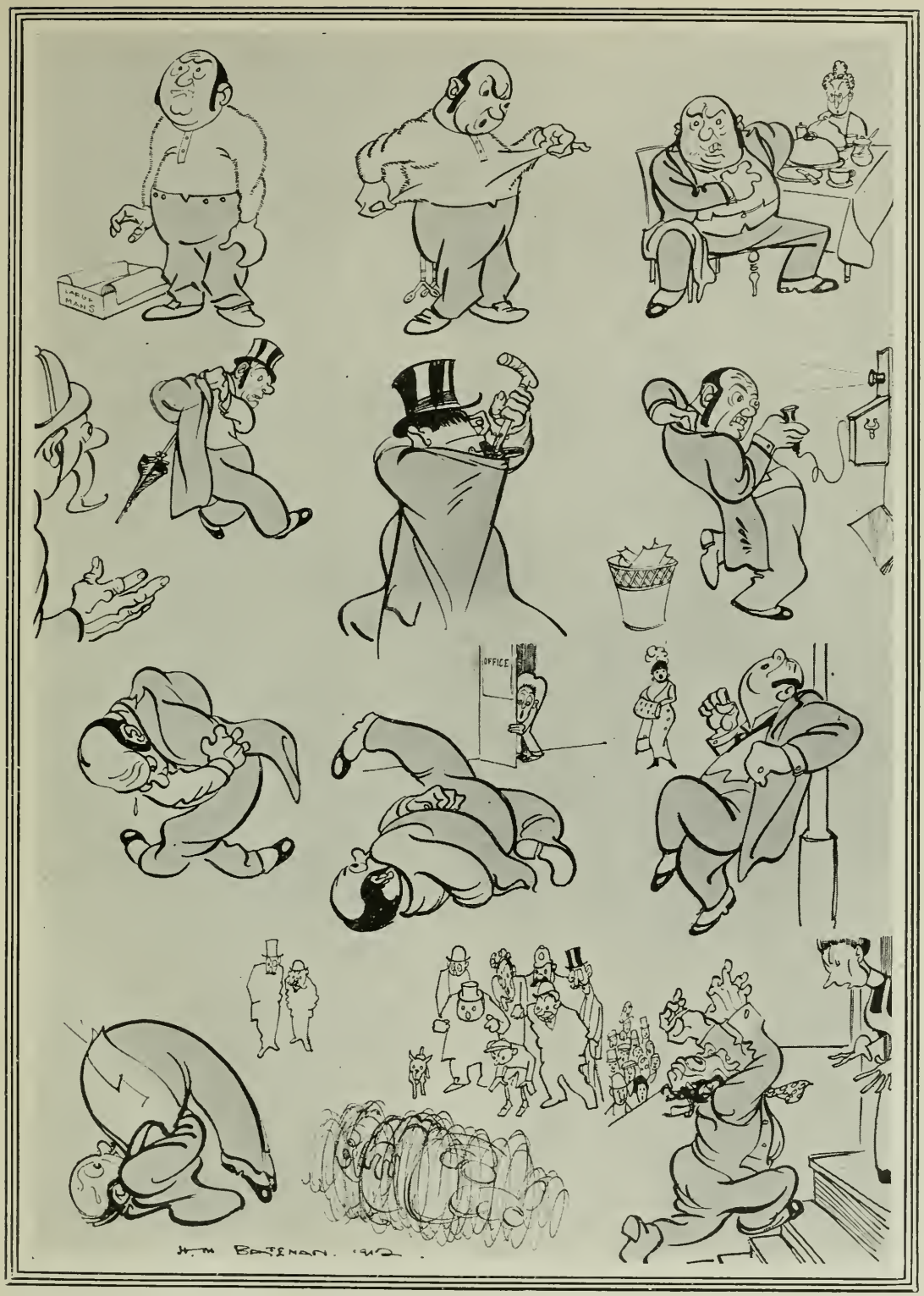
MAESTROS

II. The Unemotional: Bach's "Italian Fugue"

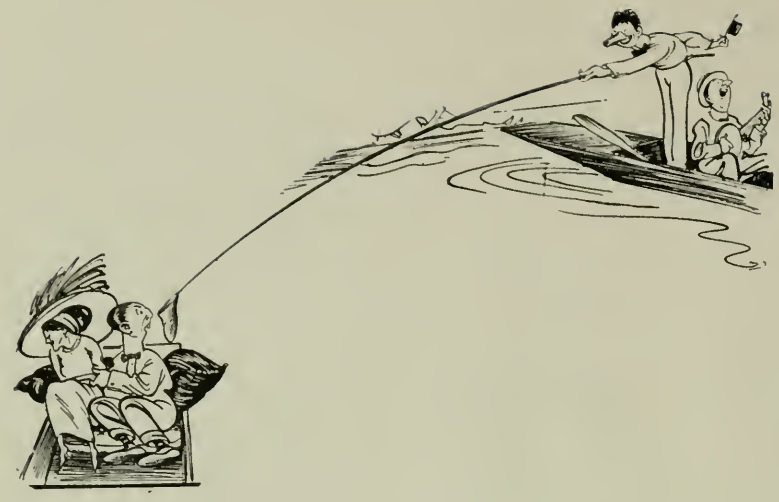
NO.
I DO NOT
CARRY MY
OWN CLUBS.

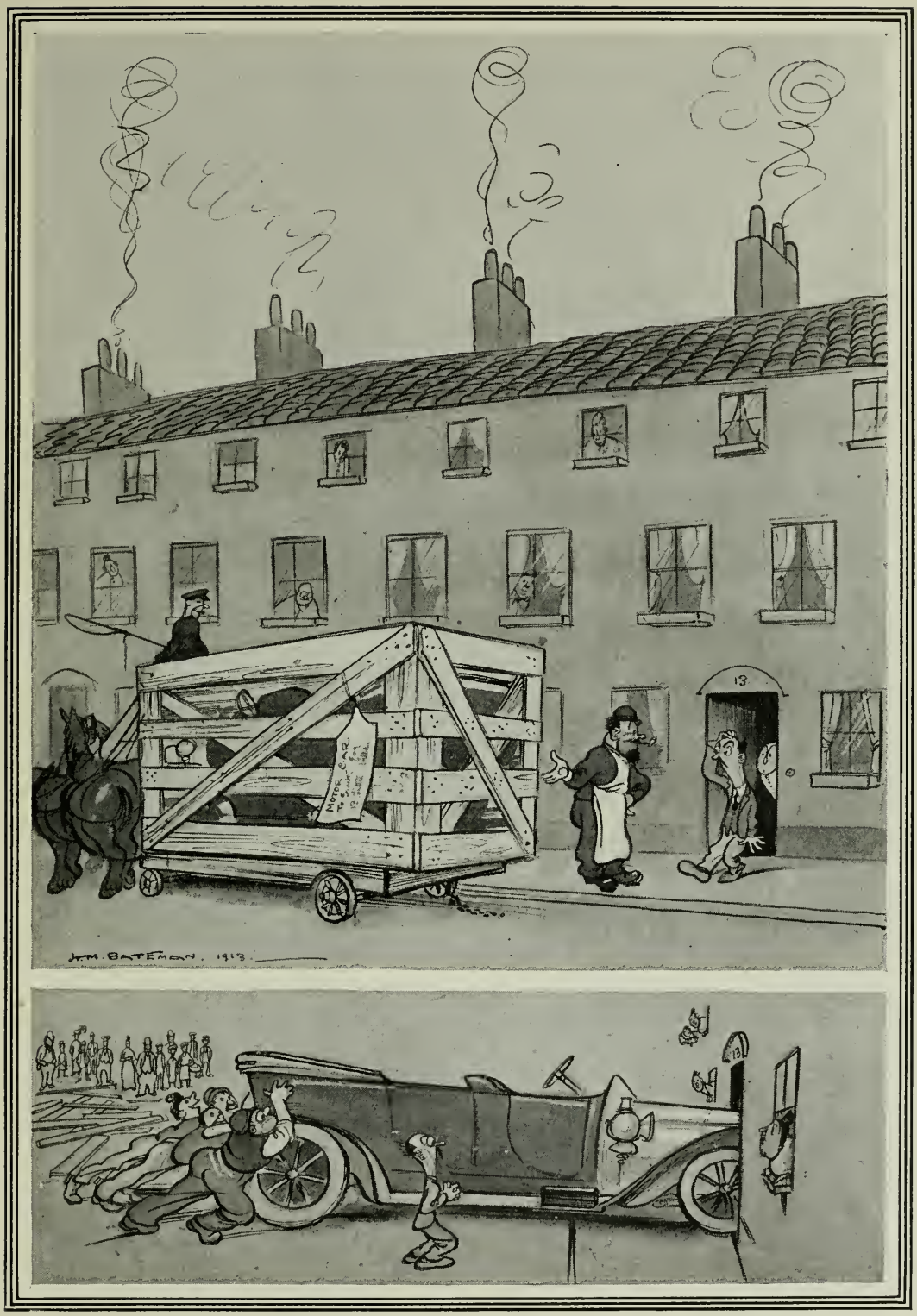
MAESTROS

III. The Sentimental: A Chopin Nocturne



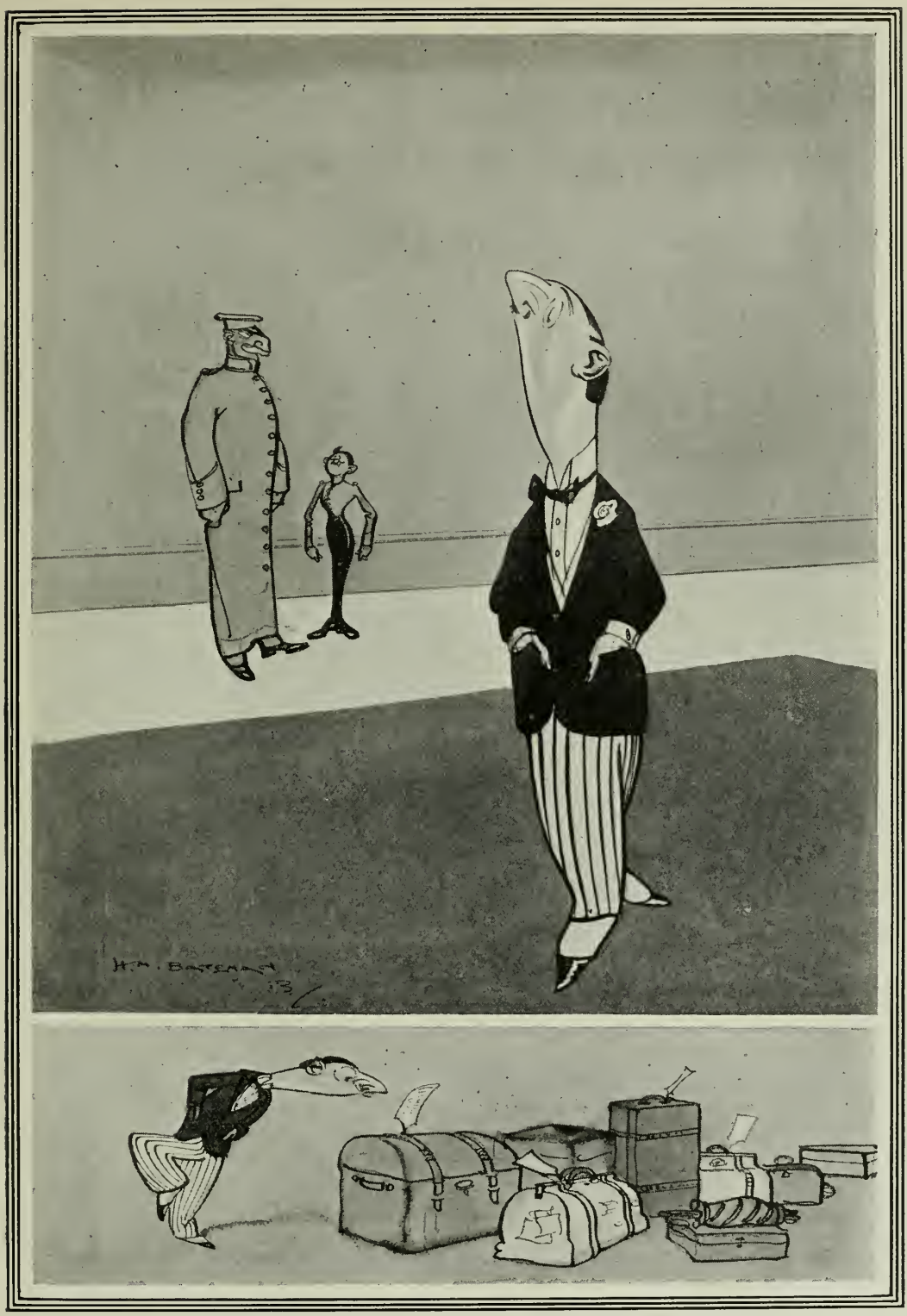

STUDIES OF A RESPECTABLE MIDDLE-AGED GENTLEMAN WEARING A NEW WINTER VEST FOR THE FIRST TIME






THE MAN WHO WON A MOTOR-CAR

THE ACCOMPANIST WHO DID HER BEST



HOTEL HOGS

The potter-about-the-hall-all-day-and-watch-the-new-arrivals person

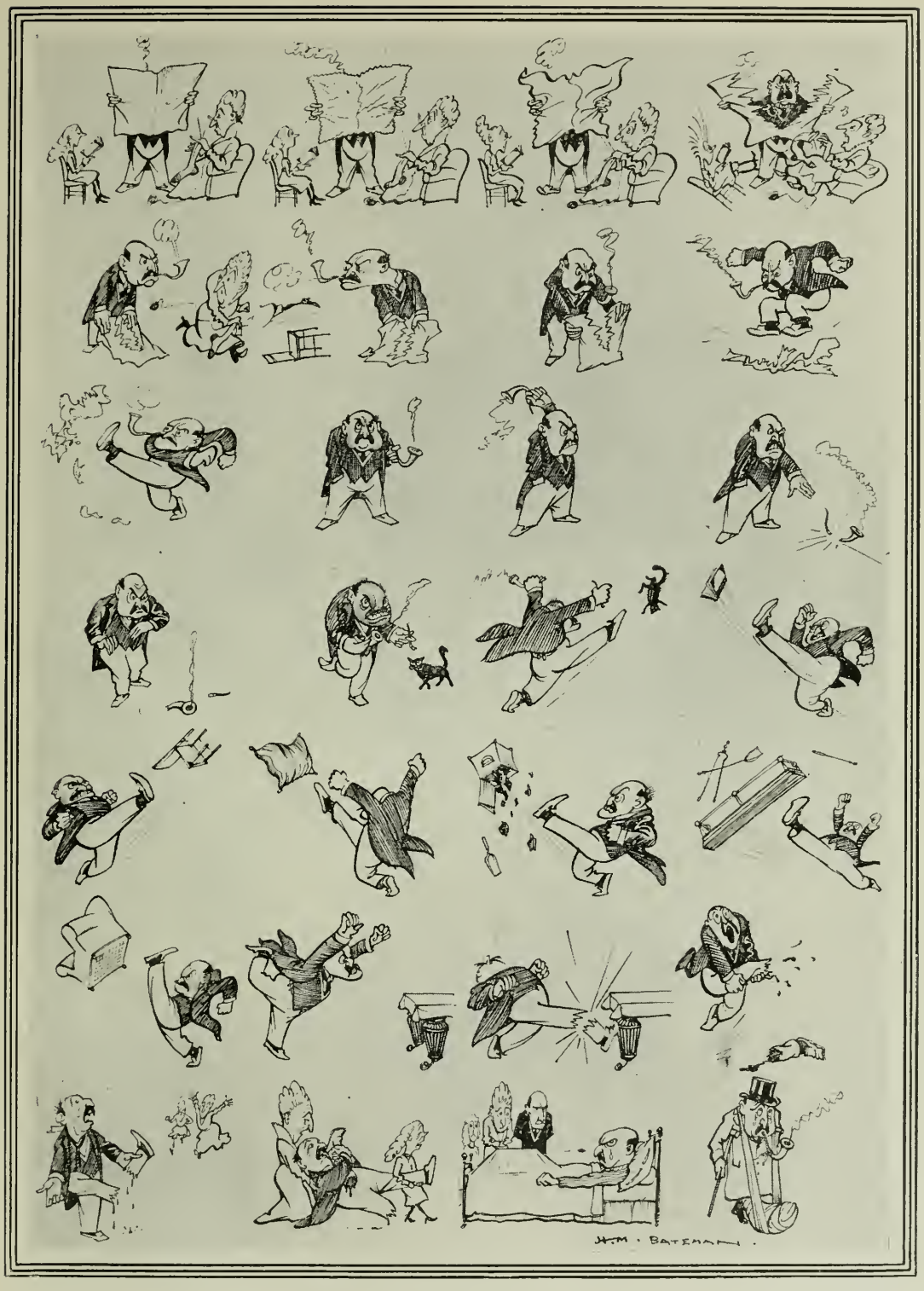
H.M. BATEMAN

HOTEL HOGS

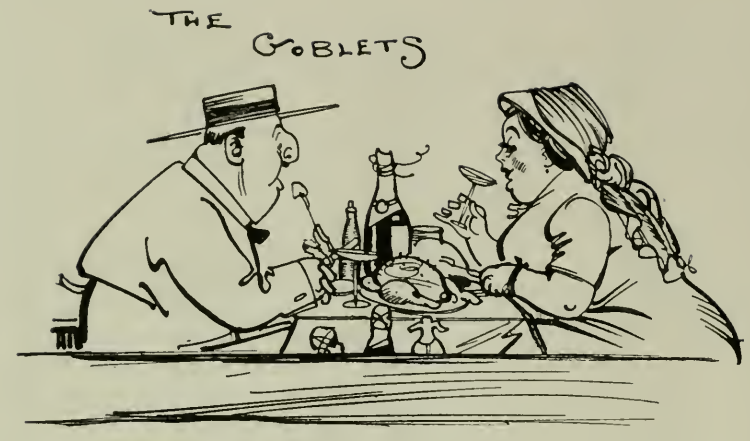
The grumble-at-the-food-and-everything-else person

"I REMEMBER IN 1870 ——"

London clubmen in war-time parading for practice in writing to the papers




THE TEMPER


THE GOBLETS

GENUINE ANTIQUES

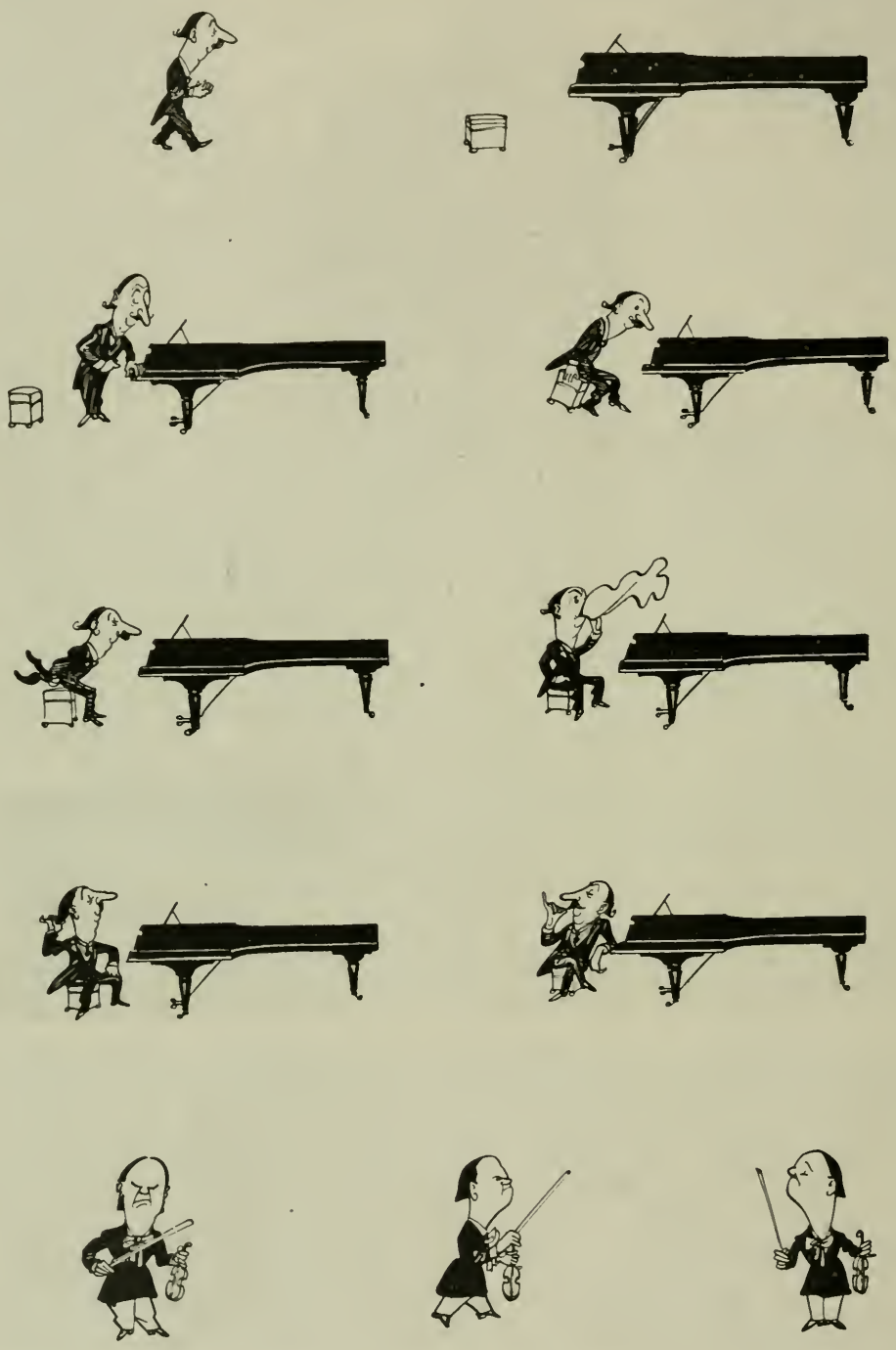
SIGHTS UP IN TOWN

SIGHTS DOWN IN THE COUNTRY

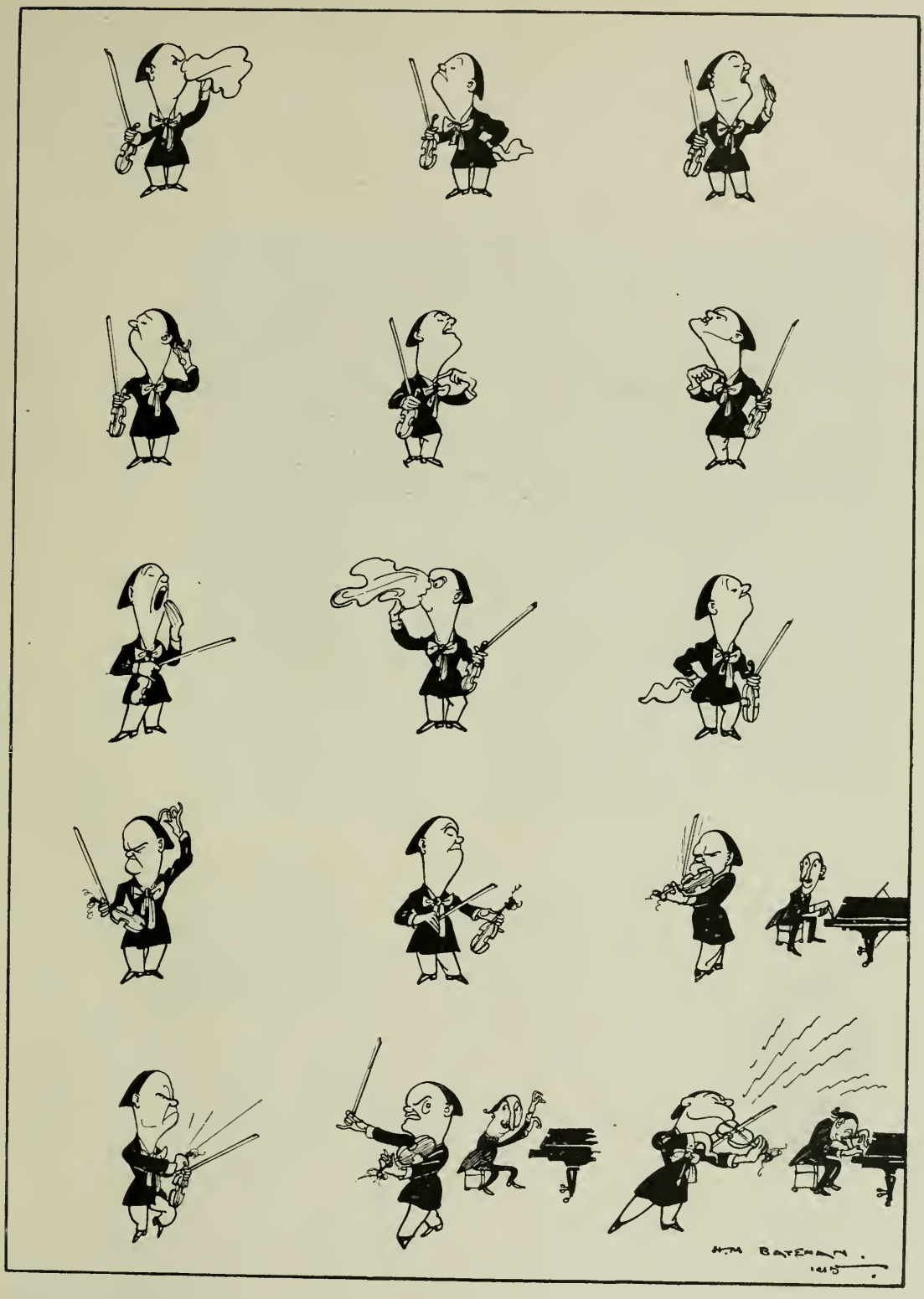
HOKY.

LITTLE TICH

THE BLUE



PREPARATIONS FOR——




——A GREAT OFFENSIVE

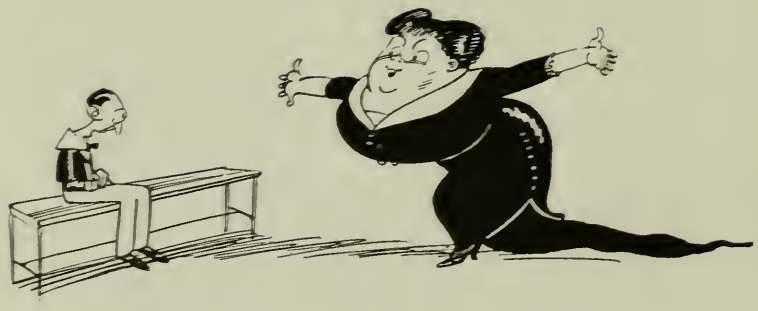
CAFÉ

A MONTMARTRE GARÇON WITH AN "AFFAIRE".

THE SUPERIOR GARÇON.

"GARÇON!"

MAN AND WIFE

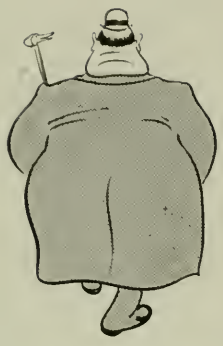


SPEECHES AND THEIR MAKERS

The Faithful Old Dog

SPEECHES AND THEIR MAKERS

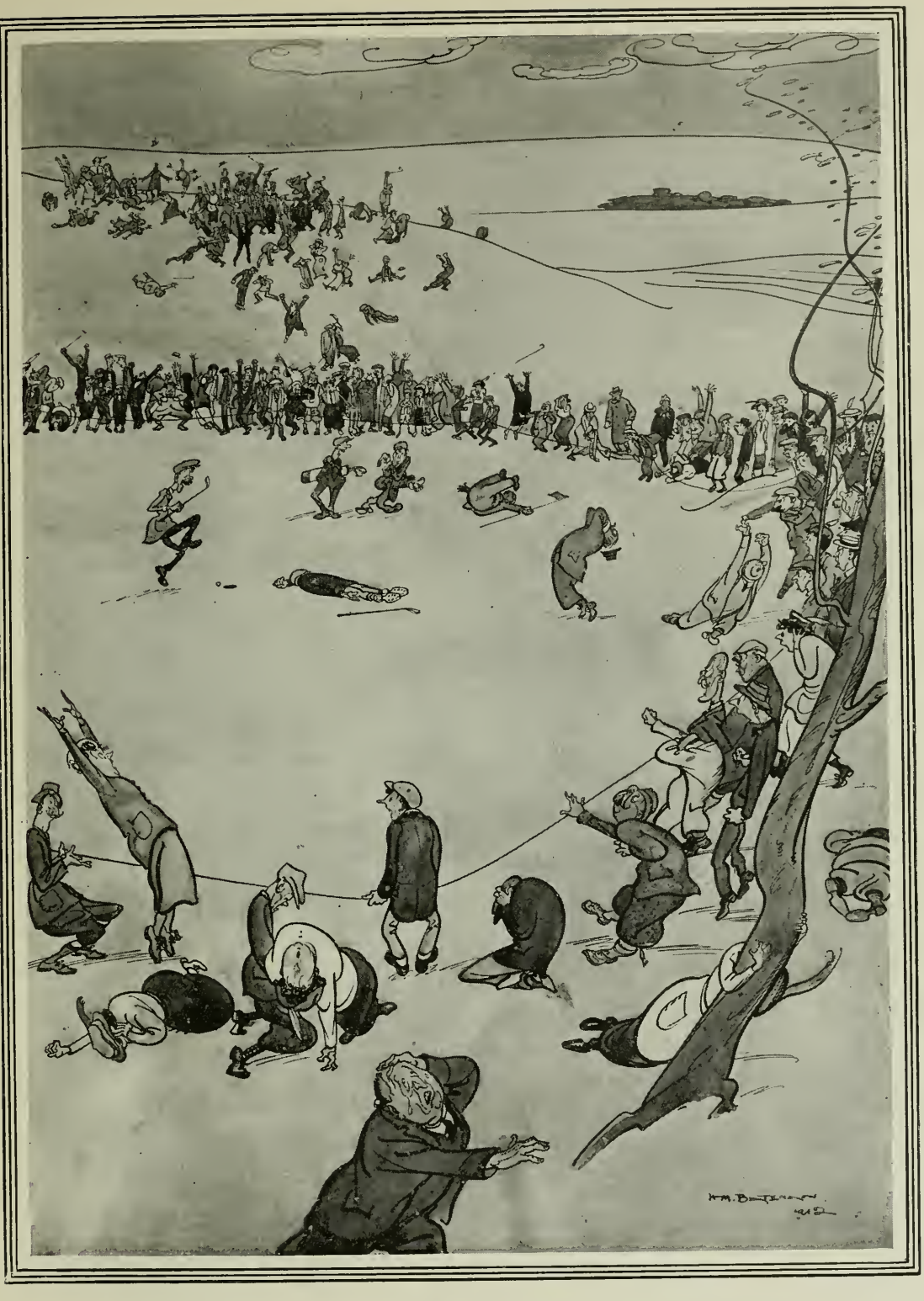
The Worm



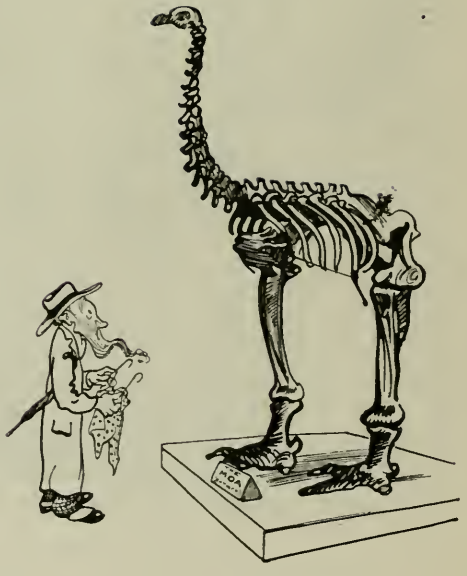
TWINS

PLATONIC

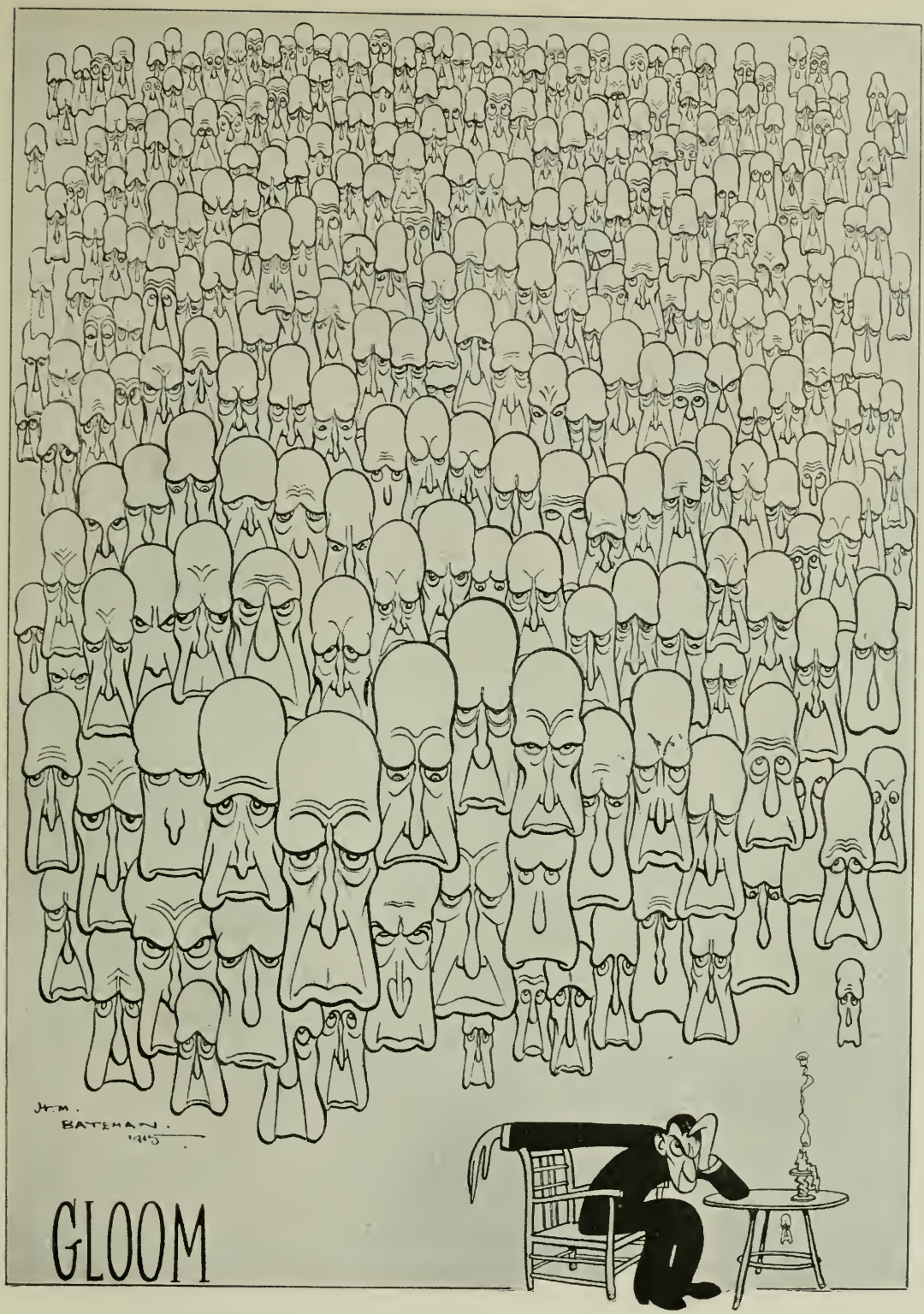
ALL THIS FOR 3D., 6D., AND 1/-



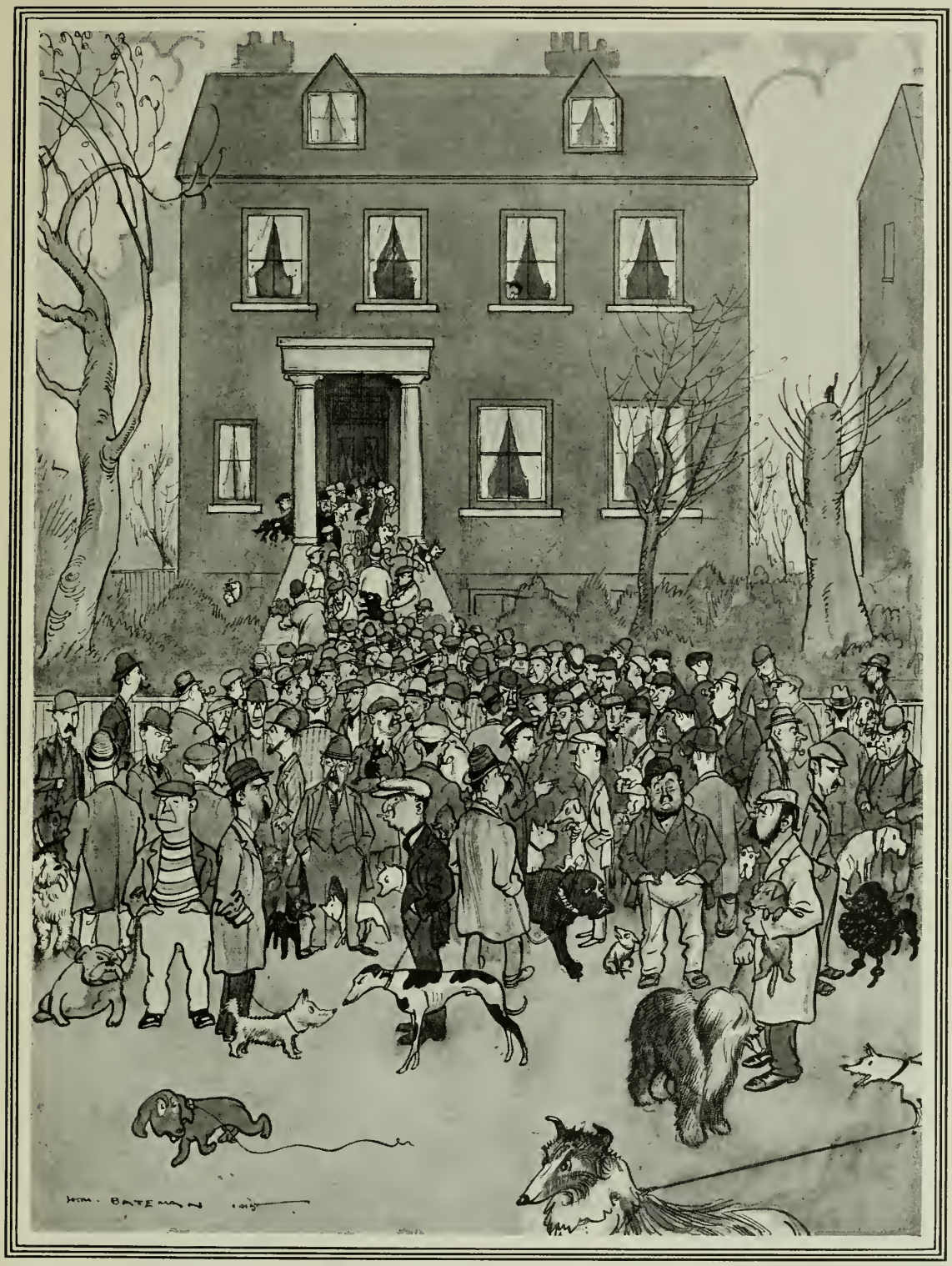
THE MISSED PUTT


MOA

THE MAN WHO ONLY WANTED TWO HALFPENNIES FOR A PENNY




PSYCHIC




LOST—A PEKINESE DOG

DANCERS AND DANCES

Spanish

DANCERS AND DANCES

American

DANCERS AND DANCES

Oriental

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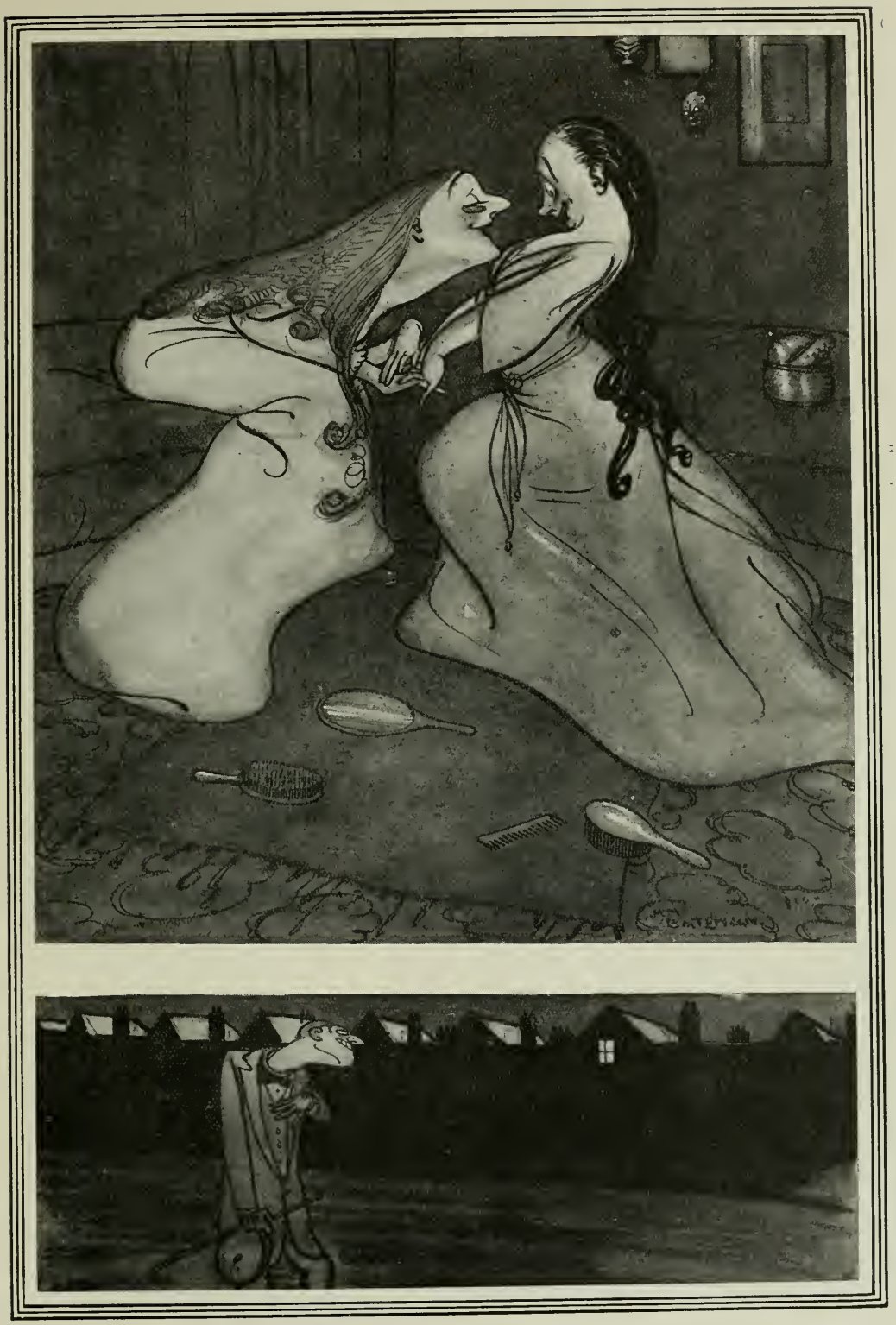
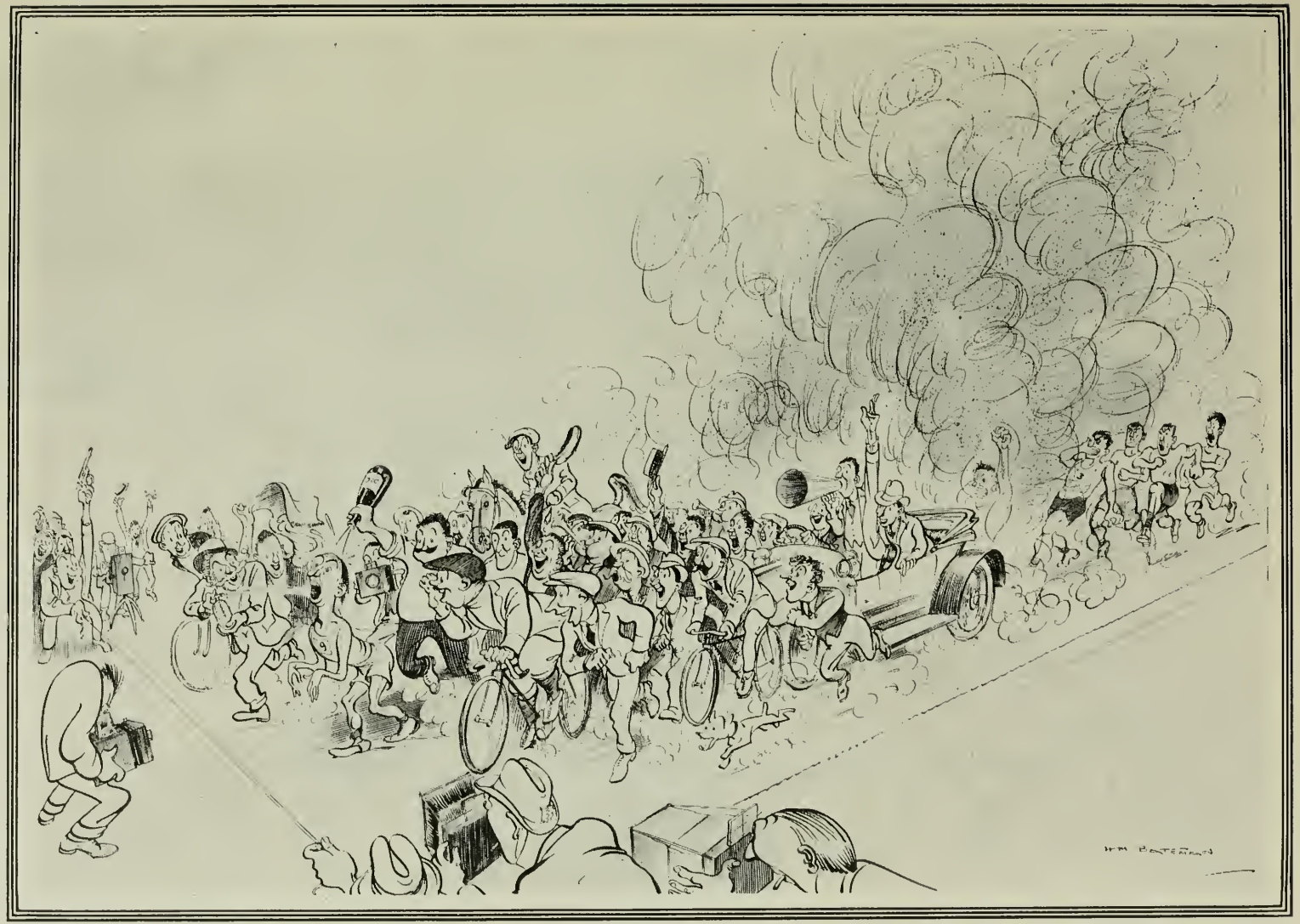
MERELY A MATTER OF SECONDS



A HEART-TO-HEART TALK




HOW I WON THE MARATHON

99° IN THE SHADE

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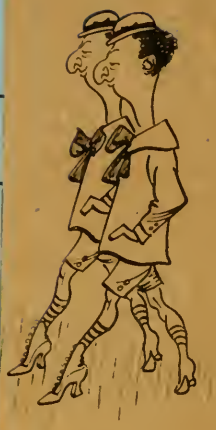

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